



TERTIARY ENTRANCE EXAMINATION, 1997

QUESTION PAPER

ENGLISH LITERATURE

TIME ALLOWED FOR THIS PAPER

Reading time before commencing work: Ten minutes

Working time for paper: Three hours

MATERIAL REQUIRED/RECOMMENDED FOR THIS PAPER

TO BE PROVIDED BY THE SUPERVISOR

This Question Paper

Standard Answer Book

TO BE PROVIDED BY THE CANDIDATE

Standard Items: Pens, pencils, eraser or correction fluid, ruler

Special Items: Nil

IMPORTANT NOTE TO CANDIDATES

No other items may be taken into the examination room.

It is your responsibility to ensure that you do not have any unauthorised notes or other items of a non-personal nature in the examination room. If you have any unauthorised material with you, hand it to the supervisor BEFORE reading any further.

STRUCTURE OF THIS PAPER

Section		No. of questions available	No. of questions to be attempted	Marks available
I:	Texts and Contexts	5	1	25
II:	Prose Fiction	5	1	25
III:	Poetry	5	1	25
IV:	Drama	5	1	25

Total Marks = 100

INSTRUCTIONS TO CANDIDATES

WRITE YOUR ANSWERS IN THE STANDARD ANSWER BOOK.

IN ANSWERING QUESTIONS FROM SECTIONS I-IV, YOU MUST MAKE DETAILED REFERENCE TO AT LEAST **FOUR DIFFERENT SET TEXTS** IN TOTAL. YOU MAY NOT MAKE DETAILED REFERENCE TO THE SAME SET TEXT IN MORE THAN ONE SECTION OF THE EXAMINATION. FAILURE TO FULFIL THESE REQUIREMENTS MAY INCUR PENALTIES.

SECTION I - TEXTS AND CONTEXTS

The four areas for the study of **Texts and Contexts: Representations and Issues** are:

Class
Cultural Identity
Gender
Race and/or Ethnicity

Answer ONE question from this section. When answering a question from this section, you may discuss any suitable text or texts in your answer, provided that you make substantial reference to at least one of the texts listed on pages 4, 5 and 6.

1. Explain how your experience of challenging a dominant reading has allowed you to see how class **and/or** cultural identity are represented in **one or more** texts.
2. Underlying the creation of particular characters in texts are broader ideas about what defines femininity and masculinity. Discuss the ways in which such assumptions inform the construction of male or female characters (or personas) in **one or more** texts.
3. When texts construct an idea of 'normality', particular groups or individuals are marginalised.

To what extent do you agree? Discuss **one or more** texts.

4. Discuss the ways in which texts set up clashes between different ideologies/value systems. In your discussion refer to **one or more** texts.
5. All texts uncritically accept the cultural myths of their period (eg the ethnic and racial stereotypes, the class divisions, the gender constructions).

To what extent do you agree? Discuss this statement in relation to **one or more** texts.

SECTION II - PROSE FICTION

Answer ONE question from this section, making detailed reference to at least one of the following texts.

ALLENDE, *Eva Luna*; **ASTLEY**, *It's Raining in Mango*; **ATWOOD**, *The Handmaid's Tale*; **BOLL**, *The Lost Honour of Katharina Blum*; **BRONTE**, *Wuthering Heights*; **CONRAD**, *Heart of Darkness*; **DICKENS**, *Great Expectations*; **HARDY**, *Tess of the D'Urbervilles*; **JOLLEY**, *The Well*; **KINGSTON**, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*; **SHELLEY**, *Frankenstein*; **WHARTON**, *The Age of Innocence*; **WHITE**, *A Fringe of Leaves*; **WINTON**, *Cloudstreet*; **WOOLF**, *To the Lighthouse*.

6. What all novels have in common is narrative. Discuss the relationship between narrative structure and other aspects of the novel such as setting, context and characterisation in **one or more** novels.

7. Endings tell us much about the values informing a novel.

Discuss this statement with reference to **one or more** novels.

8. Do novels confront or simply confirm our habitual ways of understanding the world? Consider this question by looking at the ways **one or more** novels have influenced your view of the world.

9. To what extent do characters in novels act freely and to what extent are their actions determined by fate, character flaws or social constraints? Discuss with reference to **one or more** novels.

10. Setting in a novel creates more than a time and place for events. In what ways can place or setting be seen to influence the characters in **one or more** novels?

SECTION III - POETRY

Answer ONE question from this section, making detailed reference to at least one of the following texts.

Poems are to be selected from the prescribed editions of the following poets: **BLAKE; CHAUCER; CUMMINGS; DAWE; DICKINSON; ELIOT; GARDNER (ed.), *The Metaphysical Poets*; HARWOOD; HEANEY; MURRAY; RICH; WORDSWORTH; WRIGHT; YEATS; ZWICKY.**

11. Poetry often relies on the use of contrasts to make meaning. Discuss **two or more** poems where meaning is developed through the use of contrasts.
12. Although a poem can be appreciated on its own, a richer understanding can be achieved if it is seen in the overall context of the poet's work. Consider **one or more** poems which benefit from being approached in this way.
13. How does poetry appeal to the senses of sight and sound in order to shape meaning? In your discussion refer to **two or more** poems.
14. There is often a significant relationship between the title of a poem and the poem itself. Comment on the nature of this relationship in **two or more** poems.
15. Poetry is written in a private voice which appeals to our feelings rather than to our intellect. Do you agree? In your discussion refer to **two or more** poems.

SECTION IV - DRAMA

Answer ONE question from this section, making detailed reference to at least one of the following texts.

BRECHT, *The Caucasian Chalk Circle*; **CHEKHOV**, *Three Sisters*; **DAVIS**, *No Sugar*; **EURIPIDES**, *Medea*; **FRIEL**, *Translations*; **IBSEN**, *Hedda Gabler*; **MARLOWE**, *Doctor Faustus*; **NOWRA**, *Inside the Island*; **O'CASEY**, *Juno and the Paycock*; **PINTER**, *The Caretaker*; **SHAKESPEARE**, *Hamlet, The Tempest, Othello*; **SOYINKA**, *Death and the King's Horseman*; **THOMSON**, *Diving for Pearls*.

16. Many scenes in plays are effective because the audience is given a fuller understanding of the situation than are the characters themselves. Examine this use of dramatic irony in **one or more** plays.

17. Are tragedies more interested in making us accept hard truths about the nature of life or are they designed to reassure us that they can be overcome? In your answer refer to **one or more** plays.

18. Plays are better at presenting and discussing political and social issues than they are at exploring private states of mind.

Discuss this statement by referring to **one or more** plays.

19. The most effective plays try to present opposing points of view with equal force and understanding.

Discuss the ways in which opposing view points are explored in **one or more** plays.

20. The representation of character in drama is determined not just by the words on the page, but by their interpretation by actors on stage.

To what extent do you agree? In your discussion refer to **one or more** plays.

Published by the Curriculum Council of Western Australia
27 Walters Drive
OSBORNE PARK WA 6017